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Illinois State University

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Music Department
Illinois State University

ISU SYMPHONY
ORCHESTRA

Glenn Block, *Music Director
and Conductor*

with
featured guest

BARRY TUCKWELL

Braden Auditorium
Sunday Afternoon
October 1, 1995
3:00 p.m.

BARRY TUCKWELL, *Guest Artist*

Australian-born Barry Tuckwell, "the acknowledged master of the French Horn," is the only horn player ever to have established a career exclusively as a soloist. He is also a distinguished conductor. A *New Yorker* profile described him as "the finest horn player of the present generation and one of the finest who ever lived." He has recorded more solo works than any other player with over 45 albums to his credit and has received three Grammy nominations.

The range of his musical activities is both broad and diverse. More than twenty works have been composed especially for him, and as a scholar he has edited the entire horn literature for G. Schirmer, Inc. As an educator, Mr. Tuckwell was professor of Horn at the Royal Academy of Music in London for ten years, and today is famous for his Master Classes all over the world. As an orchestral player, Mr. Tuckwell held the prestigious first horn chair with the London Symphony Orchestra for thirteen years and was chairman of the orchestra's Board of Directors for six years.

Although Mr. Tuckwell first achieved fame as a horn soloist, he has now become well-known as an important conductor. He was chief conductor of the Tasmanian Symphony Orchestra for four years and is currently the Music Director of the Maryland Symphony Orchestra which he founded in 1982. In 1993 he was named Guest Conductor of the Northern Sinfonia of England.

He has been featured on CBS *Sunday Morning*, on the NBC *Today Show*, and on CBS *This Morning* during which he composed and performed a duet for horn and tuba with Larry Smith. He was also the subject of an hour-long documentary shown on the Bravo Channel. *High Fidelity* called his playing "irresistible;" *Time* said "ravishing." The *London Financial Times* used "miraculous," and the *Los Angeles Times* said "he has subjected the French Horn to a degree of obedience that approaches perfection."

Recently Maestro Tuckwell received the highest honor from the government of Australia—the Companion of the Order of Australia given for "eminent achievement and merit of the highest degree in service to Australia or to humanity at large." Among his other honors and awards he is an Officer of The Order of the British Empire, an Honorary Member of the Royal Academy of Music and an Honorary Member of the Guildhall School of Music. Barry Tuckwell was the charter President of the International Horn Society and has been named as an Honorary Member.

Program

The Young Person's Guide to the Orchestra, Op. 34 (1945) Benjamin Britten
Variations and Fugue on a Theme of Purcell (1913-1976)

Julian Dawson, *Narrator*
Barry Tuckwell, *Guest Conductor*

Concerto in B-Flat Major, Op.91 (1950) Reinhold Glière
Allegro (1875-1956)
Andante
Moderato

Barry Tuckwell, *Horn*
Glenn Block, *Conductor*

Intermission

Pictures at an Exhibition (1874) Modest Mussorgsky
Promenade (1839-1881)
The Gnome
Promenade
The Old Castle
Promenade
Tuileries
Bydło
Promenade
Ballet of the Unhatched Chickens
Samuel Goldenberg und Schmuyle
Promenade
The Market Place at Limoges
Catacombs—Cum mortuis in lingua mortua
The Hut of the Baba-Yaga
The Great Gate of Kiev

Orchestrated (1922) by Maurice Ravel
(1875-1937)

Glenn Block, *Conductor*
Barry Blinderman, *Visuals*

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Paul Borg
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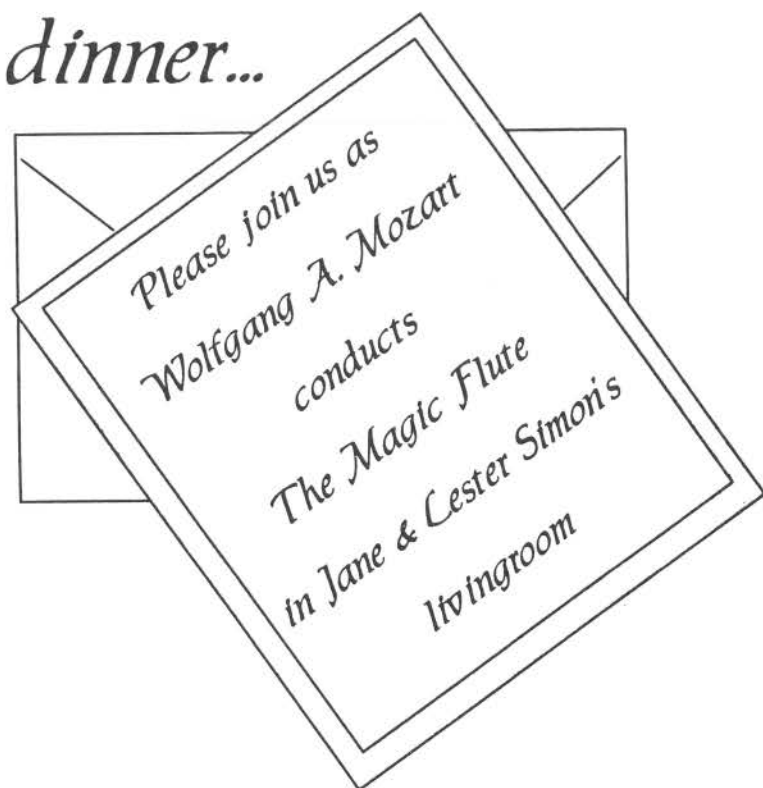
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Program Notes
by Douglas E. Johnson

Reinhold Glière *Concerto for Horn and Orchestra in B-Flat Major* Op. 91 (1950)

Born in Kiev on January 11, 1875, Glière became a leading 20th-century Russian composer. He studied at the Moscow Conservatory and graduated with a gold medal in 1900. Several years later, he taught at the Kiev Conservatory (1914-1920) and the Moscow Conservatory (1920-1941). Among his students were Khachaturian, Prokofiev, Scriabin, and Slonimsky. His career linked pre-Revolutionary Russian music to the Soviet era. Glière was a conservative traditionalist and was oddly labeled a "Soviet Realist"—although his style did not change. His music fit in well with the new communist regime due to its Nationalist tendencies.

Clear-cut forms, folk elements, and expressive melodies underline his compositional style. Although he wrote little chamber music, he composed approximately two hundred songs, two hundred piano pieces, and was prolific in large scale works such as operas, ballets, concertos, and symphonies. Glière identified himself with the great Russian romantic tradition of the 19th century as is evident in his writing. His enthusiastic nationalism endeared him to Soviet authorities.

Glière's music drew upon the wealth of folk songs as he attempted to portray "Soviet goodness". He traveled extensively throughout Russia. His last tour was made just one month before his death in Moscow on June 23, 1956.

Glière composed concertos for harp, voice, saxophone, cello, horn, but his violin concerto remained incomplete. His horn concerto sounds somewhat dated in its romantic conservatism when heard alongside other 20th century works; however, its technical demands are quite modern.

The opening theme of the first movement is grand in style as it is stated by the orchestra. The horn follows closely, reiterating the theme over nearly the entire range of the instrument. Winds are heard with an element reminiscent of Tchaikovsky's music which leads to the lyrical, highly romanticized second theme, stated by the strings. A third theme follows in a military style, leading into a horn cadenza of some length that serves as a development section to the sonata form. A recapitulation of all three subjects follows and the movement closes in a grand march.

The slow movement opens with the horn stating the theme first, then violins take it up. The horn plays a more conservative role until it finally speaks out in a closing cadence accompanied by winds.

The final movement is a rondo dominated by folk-like tunes and opens with the winds stating a melody in a melancholy flavor. Alternating sections contain folk-like melodies and brass chords are heard to introduce these tunes. A bassoon plays the first dance-like melody and the second melody has a distinctive Russian flavor.

Glière dedicated the concerto to Valery Polekh who was the most prominent Russian horn soloist of his time. The work is arguably one of the least performed and most-demanding horn concertos ever written. Polekh was once quoted as saying, "Glière had the idea of treating the horn as a virtuoso instrument, almost like the violin; the model is Tchaikovsky's violin concerto." A mastery of the instrument is required in order to play its long phrases and powerfully expressive passages.

Benjamin Britten *The Young Person's Guide to the Orchestra* (1945)

Britten was born in Lowestoft, Suffolk, on November 22, 1913, and is considered one of England's most outstanding composers. As a youth he studied piano and viola and began composition lessons with Frank Bridge at the age of 13. In 1930 he began his work at the Royal College of Music in London where he studied piano and composition. His progress was rapid as a composer. He was exempt from service in WWII as a conscientious objector and in 1945 received a commission from the Koussevitzky Foundation for the opera, *Peter Grimes*, which became a great success. In 1947 he organized the English Opera Group and in 1948 he co-founded the Aldeburgh Festival with Eric Crozier and Peter Pears. This festival soon became an important cultural institution in England. Many of Britten's works were performed there as well. He died in Aldeburgh on December 4, 1976.

The Young Person's Guide to the Orchestra was composed in 1945 and was originally titled *Instruments of the Orchestra* (subtitled *Variations and Fugue on a Theme by Purcell*). Britten had received an invitation from the Crown Film Unit to compose a work that would accompany an educational film on orchestral instruments.

Britten based his work on a dance tune he borrowed from Henry Purcell's score to *Abdelazar (The Moor's Revenge)*. Purcell was a great English Baroque composer (1659-95). This theme is heard first in the entire orchestra, then separately by winds, brass, strings, and percussion. The theme reappears in the full orchestra, leading us to a set of variations.

Each variation highlights the character of a specific instrument in the orchestra beginning with the flutes and piccolos, followed by the rest of the winds (highest to lowest). Then the strings, brass, and percussion are heard with their variations in a similar order to the winds. After all 13 variations are completed, a fugue enters with Purcell's theme fragmented. The order of instruments appears as it did in the variations. Purcell's theme is heard in counterpoint with the subject of the fugue, reaching an exciting climax as the entire orchestra comes together to close the work.

The Young Person's Guide to the Orchestra is for listeners of all ages who are interested in hearing orchestral instruments in characteristic roles.

Modest Mussorgsky *Pictures at an Exhibition* (1874) (orchestrated by Maurice Ravel in 1922)

Mussorgsky did not have a formal music education and thought of himself as an inadequate musician with only half the proper training. However, along with Balakirev, Borodin, Cui, and Rimsky-Korsakov, Mussorgsky was revered as one of the "Mighty Five" composers of Russian music during his time.

He was born in Karevo, Pskov district, on March 21, 1839, and received early instruction on the piano from his mother. In 1856, he graduated as a cadet of the Imperial Guard and joined their ranks. Soon afterward, he met Cui and Balakirev who, along with Vladimir Stasov, convinced him to compose professionally. Mussorgsky was given a knowledge of musical form by Balakirev but was soon forced to earn a paycheck when his family estate was liquidated. He continued to ask for advice from Stasov and Rimsky-Korsakov throughout his life. However, due to a lack of technical knowledge, he left many works incomplete.

Mussorgsky never followed the musical path of his Russian contemporaries and his talent was not widely known until many years after he had died. The opera *Boris Gudunov* is considered to be his greatest achievement. He composed

many incomplete operas, several orchestral and choral works (some reorchestrated by others, some unfinished), and many piano pieces. In 1881, he died in St. Petersburg at the age of 42, his life cut short by alcoholism.

Mussorgsky was a true Russian Nationalist and believed that all Russian art should be based on traditional Russian folk music. His friendship with Victor Hartmann, the architect and painter, reflects a strong connection to nationalism. Both artists considered themselves revolutionists. Hartmann died in 1873—just five years after he and Mussorgsky met.

Stasov put together an exhibition of 400 of Hartmann's works in St. Petersburg in 1874. Among the artist's works were watercolors, genre sketches, architectural drawings, stage designs, jewelry, and other craftwork. The show portrayed Hartmann's versatility as an artist.

Mussorgsky attended the Hartmann Memorial Exhibition and was immediately inspired to compose a suite of ten piano pieces in memory of his close friend. He wrote: "Hartmann is seething within me just as *Boris* did... I can hardly scribble it down on paper fast enough!" in a letter to Stasov in mid-June, and completed the score on June 22, 1874. He dedicated it to Stasov in memory of their mutual friend. When the work was finally published posthumously in 1886, Stasov provided brief descriptions for each of the composer's musical sketches. Each miniature represents a musical impression of what Mussorgsky saw as he viewed the exhibit.

Maurice Ravel (1875-1937) orchestrated Mussorgsky's *Pictures at an Exhibition* in 1922 at Serge Koussevitzky's request. This helped to bring proper recognition to Mussorgsky's talent as a composer.

Pictures at an Exhibition is a good example of program music, yet it can be enjoyed without any knowledge of the program. Mussorgsky leads us mentally from picture to picture as we "view" his musical thoughts on each one. A brief description of each miniature follows.

Promenade: This recurring theme is used as an introduction as well as an interlude. It provides continuity and musically describes Mussorgsky's leisurely walk through the exhibition as he viewed his friend's work. A stilted rhythm in changing meter (5/4 and 6/4) portrays his stroll. The movement is through-composed with its melody based on a pentatonic scale, giving it a modal flavor. The theme is announced by a solo trumpet, then brass, and finally strings.

The Gnome: "A drawing representing a small gnome walking awkwardly on deformed legs." Hartmann's sketch of a toy nutcracker as a gnome with oversized jaws inspired Mussorgsky's portrait of a spastic dwarf. He used rapid rhythmic changes and chromaticism to depict this character. The movement is in traditional three-part form, as are most of the other "pictures".

Promenade: A slower statement of this theme guides the listener to the next sketch.

The Old Castle: "A medieval castle before which stands a singing troubadour." Based on one of Hartmann's watercolors (believed to be painted while he was in Italy), this musical sketch focuses on the troubadour rather than the castle. Just as Hartmann suggested the scale of the building by placing a figure in the foreground, Mussorgsky contrasts an introduction with a serenade. The introduction is heard on bassoon and the serenade melody is played by a saxophone.

Promenade: The theme is restated and suddenly cut short...

Tuileries: Subtitled 'Dispute of the children after play', this sketch is "A walk in the gardens of the Tuileries with a group of children and nurses." Mussorgsky's "nursery rhyme" theme depicts Hartmann's watercolor scene as the architect visited the Parisian park.

Bydło: "A Polish wagon on enormous wheels drawn by oxen." A thick bass section portrays a lumbering ox-cart as it moves slowly down a muddy path. Over these chords is heard a bass tuba with a plodding folk tune. We hear the wagon fade in and out of sight.

Promenade: This time the theme is stated quietly as Mussorgsky allows us to reflect on the pictures we have heard so far. A sudden interruption comes with...

Ballet of the Unhatched Chickens: "A little picture by Hartmann for the setting of a picturesque scene in the ballet *Trilby*." This scherzo is based on Mussorgsky's impressions of Hartmann's set and costume sketches for the 1870 ballet. It is interesting to note that the dancers put on "egg costumes" that appeared as suits of armor with "canary-head" helmets. One can hear cackling and pecking sounds in winds and strings.

Samuel Goldenberg and Shmyle: Two Polish Jews, rich and poor." Two of Hartmann's pencil sketches from Mussorgsky's own private collection inspired this musical portrait of a beggar conning a wealthy man somewhere in a Polish ghetto. The movement opens with unison strings and winds announcing the rich man entering the scene; then it continues as a muted trumpet speaks for the beggar—chattering on almost continuously to the end of the sketch.

Promenade: Again we hear the theme, this time exactly as it was stated in the opening presentation and Mussorgsky takes us to the next picture.

The Market Place at Limoges: French women seriously disputing in the market place." Hartmann's work is a drawing of the cathedral at Limoges in the background with the marketplace in the foreground. Mussorgsky's music is caught up in the excitement of the marketplace's activity. Syncopation and accented rhythms portray the bustle of this scherzo-like miniature, building to a rather abrupt ending.

Catacombs: Hartmann's picture represented the artist himself looking at the catacombs by the light of a lantern." Mussorgsky's impression contains colorful brass harmonies in a solemn miniature with sudden splashes of sound.

Cum mortuis in lingua mortua: Mussorgsky wrote, "A Latin text: 'With the dead in a dead language.' Well may it be in Latin! The creative spirit of the departed Hartmann leads me to the skulls, calls out to them, and the skulls begin to grow dimly from within." This musical sketch is based on the *Promenade* in the form of an elegy and is a restatement in B-flat minor. Mussorgsky is reflecting on the previous movement.

The Hut of the Baba-Yaga: Hartmann's drawing represented a clock in the form of Baba Yaga's *Hut on Fowl's Legs*." Based on a Russian legend, Baba Yaga is a witch who dwells in a hut with chicken feet for supports. She was believed to have gone hunting through the air in her burning mortar and pestle, looking for human bones to grind up for food. Hartmann's picture is an impression of the hut, while Mussorgsky's music is based on the witch's evil flight. The composer uses the "demonic tritone" to depict this character. We move without pause to the last picture....

The Great Gate of Kiev: Hartmann's drawing represented his project for a gate in the city of Kiev in the massive old Russian style, with a cupola in the form of a Slavonic helmet." Although the artist thought of this work as his masterpiece, the arch was never erected due to lack of funding. Mussorgsky portrays this picture with a huge finale in which a Russian Orthodox chant is heard, along with bells, vividly depicting a fantastic procession through the gate. The dramatic juxtaposition of dynamics in this movement adds to its intensity. A final restatement of the *Promenade* theme closes the work in the most glorious of orchestral colors.



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Glenn Block, Conductor

Dr. Glenn Block is Director of Orchestras and Opera and Professor of Conducting at Illinois State University. In addition, he has served since 1983 as Music Director of the Youth Symphony of Kansas City.

Prior to coming to Illinois in 1990, Dr. Block served on the faculty at the University of Missouri, Kansas City Conservatory and as Music Director of the Kansas City Civic Orchestra. Previously he was Music Director of the San Diego Chamber Orchestra, and earlier Principal String Bass of the San Diego Symphony and Opera Orchestras.

Dr. Block has been widely recognized as a teacher of conducting and is a frequent guest conductor, appearing in over twenty-seven states. He currently serves on the national Board of Directors of the American Symphony Orchestra League.

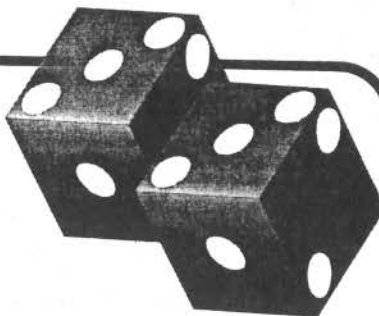
He is also an active researcher, receiving grants which have resulted in critical editions of orchestral works by Stravinsky, Ives, and Gershwin.

Born in Brooklyn, Dr. Block was educated at the Eastman School of Music. He received his Ph.D. from the University of California at San Diego. He is married to Nancy Cochran, Associate Professor of Horn in Kansas City. They have three children.

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Music has played a significant role in Illinois State University throughout its history. Shortly after the founding of the institution in 1857, President Charles E. Hovey made vocal music a required part of every curriculum. During the later part of the nineteenth-century musical performances and then established ensembles became a regular feature of the campus community. Professor Frank Westhoff oversaw the implementation of the first music curriculum in 1913 and led the department as its director until 1935. The department established itself as a leader in music education through offering the first group instrumental music classes, pioneering a scientific approach to music education and being the first in the nation to offer music instruction without additional fees.

Presently, the department enrolls over 250 students who study with dedicated teaching faculty of 40 that includes world class performers, published scholars and leading educators. Undergraduate and graduate programs that lead to degrees in music education, music therapy, performance, music history and theory are available. In addition, courses that serve large numbers of non-majors include basic theory, music appreciation, world music, black music, jazz history, as well as a variety of ensemble experiences. The department sponsors more than a dozen workshops during the year including the international Summer Band Symposium that is attended by more than 1,400 people and Band Day which attracts more than 40 bands from across the state.

High academic and performance standards are expected of all our students. Instrumental ensembles include the Symphony Orchestra, a variety of bands ranging from the Wind Symphony to the Big Red Marching Machine, as well as the Jazz Ensemble, Guitar Ensemble, the Creative Arts Ensemble, MIDI Band and various chamber groups. For the vocalist, an opera or musical is produced each year and performing organizations include the Madrigals Singers, Concert Choir, University Choir, Swing Choir and Treble Choir. The department calendar averages over 200 solo, chamber, and ensemble performances a year and features a chamber music series, the Ensemble Extravaganza in Braden Auditorium and summer Concerts on the Quad.

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